

Mozart board built by Copulare

Copulare-Boss Gerhard Brandl created a music loving dream for every musician. “AUDIO” was exclusive there.

The New Year’s Eve got out of hand. One of the lightly boozed guests tumbled to the amplifier, put the volume control to the upper fifth, laid the needle on the vinyl and cheered: Mozart!

You can only paint the town red so fierce, if you live in such an acoustic loving home – that does Gerhard Brandl exemplary. His listening room is on the outskirts of a little village in the nowhere of lovely Lower Bavarian. Around the corner luces are jumping, deers are running and the work is waiting. Gerhard Brandl is the boss, the wright and the mastermind of Copulare, the manufacturer for audio loving homes.

The uninitiated people call it “racks”, but Brandl created a new poetic word “sound base” – firm as a rock. Natural oscillation of CD player or amplifier will be deflected, bad influences kept away.

With that we are back at the New Year’s Eve round about one year ago. The euphoric Mozart fan exposed his record player to highest gages. Due to his “sound bases” it endured the loudness. At midnight the boss plighted: Mozart would have turned 250 in 2006, therefore I will build a Mozart board.

Somehow or other it shall have occurred a similar way. Allaying we have to say, the party guests wasn’t only drunken because of Mozart’s music, but that didn’t change a thing, that Gerhard Brandl already startd the first calculations the next morning: An aerofoil for a source – CD player or record player -, underneath a frame including the style of Mozart’s era.

The delicate problem: At the time of Mozart, the people loved coltish very light furniture, those have absolutely nothing in common with the Copulare philosophy of the bulky stand. Furthermore the liking of curlicue – Vienna perriwigs chic against Lower Bavarian craftsmanship. Every keen thinker would have abandoned the plan already before the morning of the 2nd January. Neither did Brandl, who put all the calculations apart at the right moment. Who is the target audience, how much would one piece cost, do I have enough time beside my current production? These were questions what couldn’t stop the craftsman.

Brandl wanted the Mozart board come hell or high water. Particularly the best material came: To combine rococo design with bulky stand, exotic woods were definitely the wrong idea – bronze was the perfect solution for both claims, capillary but heavy and noble but expensive.

Again the money. At this point Mr. Mozart and Brandl are very related. Money is minor matter, if it is about the nice attitude to life. However, Mozart more or less burned his money in Vienna, but Brandl knows where he has to go to. He knew a bell founder company “Kunstguss Anton Gugg” in the close city called Straubing. It’s simmering there in every corner, energetic Bavarians are tipping pots with red glowing metal over grey moulds.

The secret hero in the bell founding company is called Benedikt: No other motif has been produced more often than the bust of the acting pope, who has the status of a music star. Also Benedikt said frequently he is a big fan of Mozart. (Two incarnations of the divine.)

The bell founder's activity on the copies seems to be very profane. The best is to imagine the way from the first blueprint to the finished Mozart table leg like a relay from a first master to a record.

Really with "father" and "mother"? Exactly! Gerhard Brandl designed his ideal from loam, therefrom the bell founder took a silicone negative, in this again they founded a wax positive. Why again a positive, why made out of wax? Because wax is melting and silicone isn't stable enough. It is not possible to found bronze in silicone, the wax copy is used as vehicle. In the next step it will be surrounded by fluid chamotte slab. The stone is getting hard and afterwards they put it into an oven, now the wax is melting and produces a cavity for the affusion.

Now every comparison ends to the record production, because the form is getting destroyed after the affusion. Like in Schillers Bell. Gerhard Brandl wants to do the mythic act on his own, so he grabs towards the hammer and breaks the annealed stone. Something comes out there what doesn't look at all like an end produkt. The channels for the entering bronze and the exiting air are taking place like a network around the actual table leg. A high pressure water jet puts adamantine stone pieces away, afterwards they cut the affusion channels and then the table legs is getting abraded.

Finally the bronze leg is getting polished and demonstrates now the first time its technological and aesthetic secrets. Gerhard Brandl placed a oval ceiling in the upper third – place for little enamel pictures of the three most important persons in Mozart's life: the superior father, sister and wife.

This aroused as much elation as conflict among the mozart connoisseur. Of course, he also could have put mother Mozart onto one leg, but as she died Wolfgang stayed oddly apathetic in his act and wrote the sinfonia in affable major. Still a mystery in the Mozart research.

Of course, Brandl could have burned alternatively a picture of Antonio Salieri on enamel. He was a antagonist and alleged murderer of Mozart. However on the one hand Signore Salieri didn't look very attractive like in the movie of Milos Forman, on the other hand every scientist shake one's head, if you want to present him Salieri as a poisoner. Presumptive the real circumstances for Mozart's death are less criminal than banal. The current research assumed that Mozart died because of a spoiled steak or because of treating himself against syphilis.

Never mind. Neither does the Mozart table answer the secret nor question it. Finally it should be more like a altar of musical worship. Next to his "supporting" relatives, Mozart is also to see on the front of the table as a "knight of the golden skid" at the summit of his glory and he is carrying a fraternity which is from Pope Clemens XIV.

Only frankincense, no technical and audio loving delicatessen? Of course there is, but you can't see the special features for a perfect sound. Brandl himself filled the tabletop with a mixture of sand and lead shot. If you knock on it you can hear a short "tock", exactly like the ideal of the neutral aerofoil material. The Copulare boss has a good grasp of this skill since he founded this company.

How did he handle the acoustic active bronze, the favourite material of every bell founder? Brandl has two solutions for this problem. He filled every table leg with gypsum - it's a stable one, usually only dentists use it – extremely hard, heavy and hardens quick, the base for every piece produced in a dental lab. Furthermore, the table is standing on Kingfisher.

Now please don't call the animal liberationist from next door. The Kingfisher are made from pure bronze. No animal has been harmed. The form plays very artful with the aesthetics of Mozart's era and has also the ideal of a spike. If a Kingfisher is chasing a fish, he dives into the water with its beak. A snapshot which shows a feathered arrow. The three bronze Kingfisher are aiming towards the bottom and the beaks dive into little adjustable pucks of grinded bronze. A winding on the inside of these pucks makes the table always stand perfect also at awkward basement.

What here was written in a few lines, was in real life a marathon of 5 month and of course a ego boost. Gerhard Brandl materialized the dream of a New Year's Eve. He also mentioned, it would be possible to build a Beethoven table with Empire elements or a Mahler table including Art Nouveau with this know-how. It's only a question of ambition and solvent customers.

The Mozart table costs 15000 euro says Gerhard Brandl. Two bidder, one from Austria the other one from japan, are struggling for the table till we reached deadline. Brandl is thinking of building a twin, so that everybody can be happy. If you are quick enough, maybe you can adopt a third one.

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